

# LOOKING OUT:

EFFECTIVE ENGAGEMENT WITH CREATIVE  
AND CULTURAL ENTERPRISE

## 5.0 CONCLUSIONS AND RECOMMENDATIONS

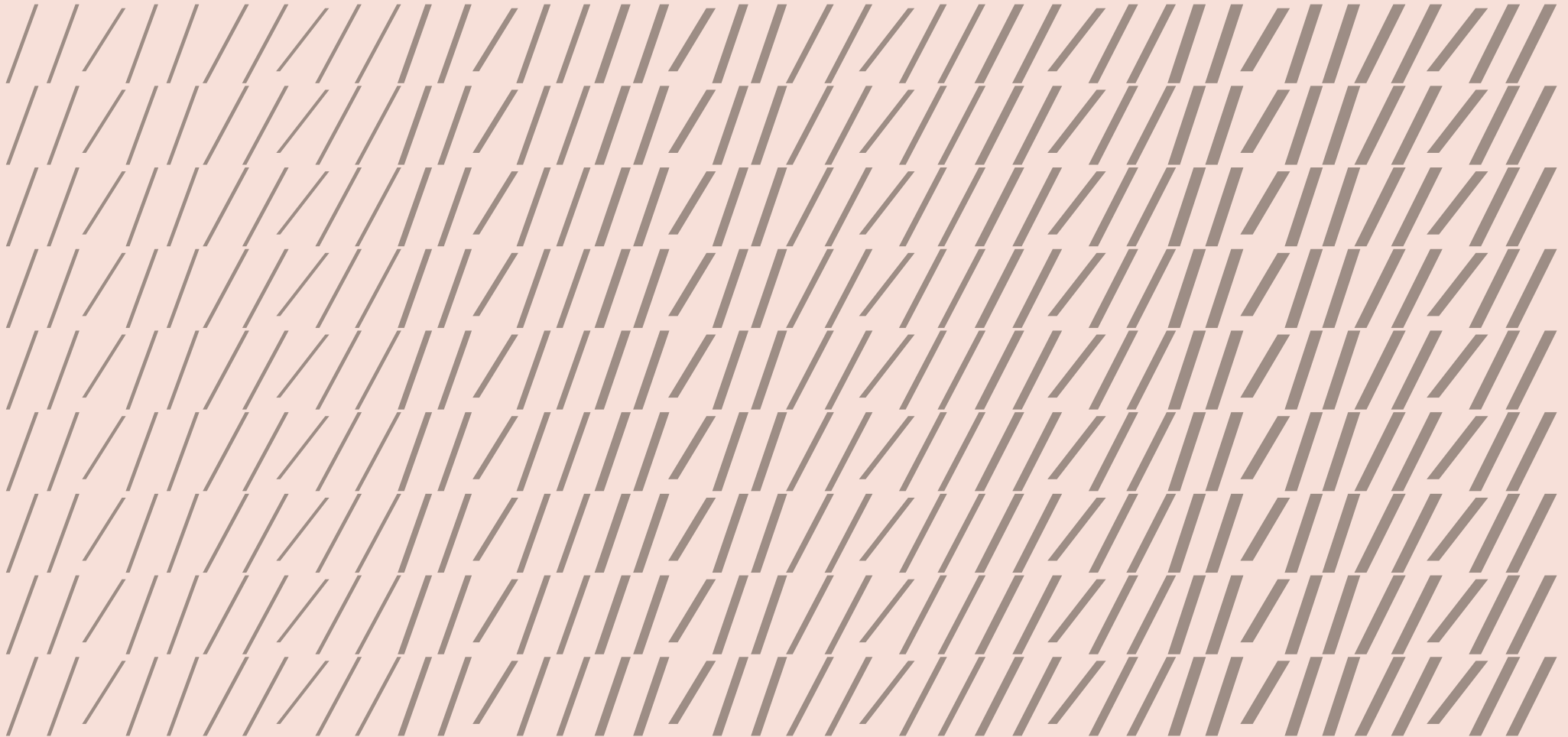
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## 5.0 CONCLUSIONS AND RECOMMENDATIONS

### 5.1 DEFINING THE CREATIVE INDUSTRIES

The creative industries have unique characteristics differentiating them from other sectors of industry in the UK. The Standard Industry Classification (SIC) system differentiates between industries based on a number of factors: whether they extract or process raw materials, use particular processes, their business models and activities, or have particular kinds of outputs. Types of industry based on the SIC include mining and mineral extraction, agriculture, biosciences, retail, financial services. Most types of industry sit comfortably in this model. Within a class of industry, even where individual enterprises differ in scale, for example in retail or manufacturing, the outputs and often the range of activities remain similar. Most industries have relatively long periods of change; they do not expect to adapt practice, type of output of product of service or target consumer or audience in short time scales or several times over short periods. Finally, most sectors of UK industry are predominantly capitalised from a single source, either

by private investment or from the public purse.

In almost every respect, creative industries differ from other sectors. They cannot be classified by a single set of inputs, activities, processes or outputs. They also vary enormously in scale; although some creative enterprises are large scale, the majority of them are not big enough even to qualify as SMEs (Small or Medium-sized Enterprises). In fact, sole practitioners, freelancers and micro-businesses represent a huge proportion of the sector.

The range of skills and activities within the creative industry workforce is enormous. As in other sectors, there will be individuals involved in management, human resources and logistics but the range of activities in production roles reflects the range of outputs of creative industries, which is far greater than in other sectors. Skills range from manual and craft-based, such as furniture or jewellery making, to specialist IT skills, for example in interactive media, and camera and sound equipment operation. There are people involved in creating products and artifacts for sale or display, enterprises and individuals who

offer ‘creative’ services to the public and other creative enterprises, and enterprises such as theatres and galleries that offer experiences.

Creative industries and activities are capitalised in different ways and operate in different economic milieu. There are those, such as the digital media industries, that are, on the whole, firmly in the private sector. However, there are other activities that only rarely operate in the private sector and for profit. For example, painters may well be commissioned to undertake work and a few are able to sell their work for substantial sums but most artists work in the public sector. They work speculatively selling work at exhibitions or shows, apply for grants, work ‘in-residence’, and so on. They sit far outside the private sector, as do many areas of creative enterprise, and neither consider themselves nor have been considered as part of ‘The Economy’. They have not seen themselves as part of the creative industries and policy aimed at economic development has tended to ignore this substantial part of the creative sectors. Work by organisations such as NESTA and the Museums and Libraries Association<sup>1</sup> has shown that even where individuals and enterprises’ activities are capitalised through public investment they have significant impact on the economy. Fortunately, this

situation is acknowledged and the whole sector is increasingly being included in efforts to engage it in measures to enhance its performance.

It is these last two factors, the sheer number of graduates in the work force and the range of activities, that form the strongest relationship to HE. The creative industries employ more graduates as a proportion of their whole workforce than any other sector. The range is from an extraordinary 80% in interactive media to 33% in craft-based design. At its minimum, the graduate workforce is higher than the national average at 31%. A degree appears to be the entry-level qualification for many roles in the creative industries and growth in the sector correlates with the growth in student numbers in Arts HE and related courses in dance, drama and music.

It appears unlikely that young people are attracted to Arts HE by large salaries; they are frequently reminded by a range of agencies of the paucity of well-paid careers in creative industries. Ambitions of celebrity may be a factor but focus groups with students in other projects (see ADM-HEA, 2008; Ball, et al. 2010) suggest that economic utility and future earning stability are only two of many complex factors driving choices towards Arts HE.

<sup>1</sup> See: Bakhshi, H., Freeman, A. and Hitchen, G. (2009). *Measuring Intrinsic Value: How to stop worrying and love economics*, Mission Models Money, London, and; Travers, T. (2006). *Museums and Galleries in Britain: Economic, Social and Creative Impacts*, London School of Economics.

The creative industries, like other innovation-based industries such as biosciences, medical research, pharmaceuticals and some areas of engineering, are at the centre of the knowledge economy. Creative industries may not often be the creators of new technologies, though there are examples where they have been, but they are the exploiters of new technology and a conduit for transforming research and development into socially useful and economically valuable assets<sup>2</sup>. It is important for the UK economy that creative industries are engaged in workforce development and that debates are extended beyond economic utility to wider interpretations. These include the contingent and social value of the creative industries, recognising that in the longer term, growth and health in the knowledge economy cannot be measured by volume of revenues and number of jobs alone. There is a need to apply ways of accounting for, evaluating and promoting the massive volume and breadth of actual and potential engagement with businesses and enterprises that are even smaller than SMEs. There is evidence that support exists and action is being taken, and cases discovered through Looking Out are testament to this. However, the visibility, success and influence given to large-scale business and

the top 100 graduate employers is out of proportion to their 'share' of the workforce. Although creative industries are significant in the UK economy in terms of the size of the workforce and its GVA contribution, the tendency to celebrate 'conventional' employers has marginalised enterprises whose activity is capitalised through public investment, not-for-profit and social enterprise and are atomised rather than homogenised – conditions that apply across the creative industry sector.

## 5.2 ART, DESIGN AND MEDIA HIGHER EDUCATION

In many ways, the group of subjects defined by the Higher Education Statistics Agency's (HESA) 'Creative arts and design' classification is a catch-all. Its complexity and breadth has been discussed at some length in this report. In particular, closer examination reveals variations as complex and as difficult to reconcile as those that occur across creative industries.

It is worth noting that although there are a small number of independent art and design schools, the majority of Arts HE students are studying at polytechnic institutions. Most faculties and departments within these institutions retain a degree of independence from their hosting HEI. This is often

<sup>2</sup> Bakhshi, H., Desai, R., Freeman, A. (2009). Not Rocket Science, A Roadmap for Arts and Cultural R&D, Mission Models Money, London.

evident from their locations; they are often found in buildings or on sites they occupied as independent art schools prior to a merger with polytechnics (or more recently universities). They often brand and present themselves as ‘colleges’ rather than departments of a bigger organisation and many HEIs seem comfortable with this collegiate rather than homogenised identity. This distinctiveness is amplified by differences not only in the portfolio of courses offered, but also in the way that teaching and learning has nuances of difference even within courses that are outwardly the same. In respect of the former, the portfolio of courses is often a result of historical factors. The history of Arts HE almost guarantees that fine arts are a central offering of most departments but the range of design and media programmes may vary enormously and depend on industries that are co-located with the HEI. Thus fashion and textiles can be found in the Northwest, jewellery and automotive design in the West Midlands, print media and film and TV in London and the South, and so on. However, there are other differences at play. Some are obvious - the variations in crafts-based or industrial design, for example. Other differences turn on key figures who have shaped education, for example the artist Richard Hamilton, who taught at the Central

School of Art in the late 1950s and early 1960s, or the furniture designer Ron Arad, until recently Professor of Design Products at the RCA.

Student learning, whether in crafts-based subjects or those that use high levels of technology, is based in learning-through-doing. This happens through project work undertaken in design, art, TV and film studios, workshops, cutting rooms, edit suites and computer labs. These specialised learning spaces in the HEI are supplemented by work-based learning, undertaken by the majority of Arts HE students. Students learn to become experts in their discipline and this expertise is fundamental to their creativity. Project-based learning is backed up by acquisition of discipline-based knowledge and skills underpinned by graduate-level, generic skills in team-working, critical thinking and research skills<sup>3</sup>.

Significantly, the pedagogies central to Arts HE, i.e. the blending of experiential and situated learning, learning through projects, learning from peers and in the workplace, are being widely adopted by other disciplines as approaches that enhance creativity and higher-level skills. In particular, the National Council for Graduate Entrepreneurship (NCGE) and the Council for Industry and Higher Education (CIHE)

<sup>3</sup> Arts HE pedagogies are discussed in section 2.0 and in detail in the supplementary paper, Looking Out: Arts HE and the Creative Industries.

have advocated approaches that parallel Arts HE pedagogies for entrepreneurship education.

The Arts HE faculty conforms to the HEIs strategic plan. This begs the question, in this context, of the nature of its engagements with external partners and the influence they have on that plan. While this research has not examined the influence, or lack of influence, of Arts HE on strategic planning, the research has suggested that the kinds of industry and creative industry engagement common throughout Arts HE lacks visibility in the institution and to agencies outside the institution.

Finally, Arts HE are subject to the same management and quality assurance procedures as HE as a whole. This report has discussed how the weight and volume of this has an inhibiting effect on forming and sustaining effective engagements.

### 5.3 EMPLOYER ENGAGEMENT WITH ARTS HE

The definition ‘employer’ remains problematic for Arts HE and creative industries where there are few employers of significant scale to engage with. The ambition for most students is towards self-employment, freelancing and forming their own

business or consultancy. With a few exceptions, efforts to form workforce development programmes are likely to be targeted at individuals and very small businesses. Looking Out has shown that, despite this, there are significant levels of engagement across the country with all types of creative industry businesses, organisations and individuals, in all types of Arts HE departments and in all types of HEI. This engagement can operate in two, occasionally overlapping strands:

1. engagements that shape the student experience, including work placement, industry-based projects, industry liaison for curriculum development and creative industry practitioners’ contributions to curriculum delivery (eg: visiting lecture series), and;
2. engagements that offer benefits to creative industries, including workforce development, new learning for people already in work in the creative industries and services offered by HEIs/Arts HE departments to business (eg: design assists).

Looking Out has shown that there are significant levels of engagement between Arts HE and creative businesses, organisations and individuals. 90% of responding institutions identify the following forms of engagement as contributing to students’ learning experience:

- *Student work placements.* Assessed and accredited work placements are a component in 64% of undergraduate qualifications.
- *Creative industry involvement in student projects.* 85% of departments and faculties are actively engaged with industry and sector bodies and organisations. These either contribute to teaching and learning or to quality assurance and validation processes.
- *Employment of creative and cultural sector practitioners, the teacher practitioners.* 85% of responding departments employ creative industry practitioners as teachers. They represent, on average, 50% of the teachers in Arts HE.
- *Joint Arts HE/creative industries research and KTPs.* Joint research projects operate in 65% and KTP operate in 40% of responding institutions.

Looking Out also identified more than 100 engagement projects and initiatives delivered by more than 50 HEIs and 10 creative industry organisations. These include work placements, joint Arts HE/creative industry projects, incubation schemes and the formation of centres to assist and promote engagement and workforce development.

#### 5.4 BARRIERS TO ENGAGEMENT

There are limiting factors beyond the control of either creative industries or HEIs. Particularly, the need for a more clearly articulated and framed ‘message’ for employer engagement that acknowledges and is inclusive of the range of conditions that persist for potential collaborators. This includes acknowledging and articulating the inclusivity of the term ‘employer’ and demonstrating support for innovative approaches that are not dependent on large-scale engagements.

Most engagements between Arts HE and creative industry are small in scale and duration. Evidence suggests that they have limited sustainability, with participation declining as initiative funding ends. This appears to be a factor of the scale of most creative industry partners. More assistance and support needs to be offered to small enterprises, especially micro-businesses and sole practitioners, to encourage and enable their continued participation in workforce development.

Key agencies instrumental in shaping policy and the attitudes of audiences and potential partners for engagement with Arts HE need to be more involved in promoting creative industry engagement. They need to assist Arts HE with workforce development

and other support initiatives such as design assists, learning creative approaches. Non-sector agencies can also assist by looking beyond conventional models of engagement, especially those found in Arts HE/creative industries engagements, when promoting and ‘celebrating’ effective employer engagement.

There are a number of issues that can be addressed directly by HEIs. The following issues have been identified in other projects and are reiterated by the Looking Out research:

- The languages and management practices of HE, particularly in quality assurance are opaque and lack relevance to external audiences. HEIs need to communicate in languages that are more appropriate to creative industry partners.
- Structures for conventional academic programmes are inappropriate for workforce development. Year-long academic courses lack focus for creative industry needs. They lack flexibility and work-based learners are likely to require shorter, discreet courses that may build into larger, conventional qualifications. To do this, more appropriate accreditation processes need to be developed.
- The experience, especially of industry collaborators, is that HEIs lack an understanding of customer

support. This includes the provision of appropriate literature and effective points of contact for work-based learners.

- Creative industry partners, despite the number of practitioners employed by HEIs, are not convinced that HE staff or facilities are industry standard. Initiating Continuous Professional Development (CPD) for teachers focused on their discipline rather than their teaching will go a long way to addressing the former, and locating more teaching in the workplace of engagement partners may address the latter.
- Although there are substantial levels of engagement, in particular in work placements and through HEIs employing creative industry practitioners as teachers, much of this engagement is initiated through personal networks, is small scale and diffused. As a result, it appears to have little impact on HEI strategic planning.

## 5.5 OPPORTUNITIES FOR ENHANCED ENGAGEMENT

Within Arts HE departments there is substantial enthusiasm and support for effective engagement with creative industries. Teachers in Arts HE have good

networks with industry-based colleagues even when not actively engaged in creative industries themselves. They use these to initiate a wide range of engagements. These networks need to be supported and sustained by HEIs and sector agencies.

Work placements are in place in the majority of courses surveyed but there are anxieties on how effective these are in delivering authentic work-based learning. Although their duration is commonly cited as a key factor, there is no systematic analysis of what works well and how it can be enhanced. There is also little attention paid to collateral benefits to employers, and how these can be vehicles for other forms of engagement leading to workforce development, research and knowledge transfer.

Teacher practitioners are people who contribute to the student learning experience who also work within creative and cultural industry. They may be part time studio teachers, work-based learning supervisors, visiting and specialist speakers, external examiners or members of industry liaison panels, etc. They represent a significant proportion of all teachers in Arts HE. They are, in effect, an established engagement between Arts HE and creative industry.

Arts HE pedagogies have developed over decades,

and engagement with relevant creative industries is embedded in their structures and practices. The teaching and learning is well evolved for a range of delivery types and has been appropriated by other disciplines to enhance student learning particularly in relation to delivery of higher-level skills, for example: creativity, problem solving, team-working, research-based learning and entrepreneurship learning. They are readily adaptable to workforce development and work-based learning.

#### MODELS FOR WORKFORCE DEVELOPMENT

Given the scale of the teacher practitioner constituency, there are opportunities for using staff development and the Post-graduate Certificate in Higher Education as vehicles for developing workforce development and enhancing the curriculum. There are excellent opportunities for HEIs to engage their teacher practitioners employees in discipline-based CPD through existing staff development mechanisms. In the majority of cases, creative industry practitioners are appointed to teaching positions to bring their practice knowledge to the curriculum. In many academic job descriptions, current industry research is an alternative to a track record in research. It is in the interest of the

HEI to ensure that its teacher practitioner employees' industry knowledge is enhanced and brought to bear on shaping the curriculum.

The small-scale and high-levels of differentiation of other forms of engagement, such as design assists, CPD to external consumers, creative industry incubations, research and knowledge transfer, might be considered an advantage in Arts HE. Existing engagements cover the range of disciplines and creative industry activities, and although compared to some other workforce development projects those in Arts HE are small-scale, they are intensive and widespread. Employing a 'systems of innovation' approach and building on networking and exchange would form feedback loops of benefits to collaborators in joint projects for learning and the co-production of knowledge and would capitalise on the variety and scale of projects. Projects would be based on processes and outputs rather than content. They are small scale but replicable and this will minimise financial risk.

The systems of innovation approach allows each HEI or Arts HE department to initiate suites of projects that use, as starting points, the existing engagements that are already or most likely to lead to productive outcomes. The projects may be built around CPD for

teacher practitioners, existing or developing work placements, or research and knowledge transfer, and may lead to any of these or other benefits for the participants. However, the key outcomes would align with the aims for employer engagement, which are the enhancement of the student experience and the development of learning for the creative industry workforce. A key characteristic of this approach is that within a single HEI, and potentially across Arts HE, the network of projects can behave like creative industries, individually small scale but collectively high impact.

## 5.6 RECOMMENDATIONS

These recommendations are based on the Looking Out research and are aimed at shaping the strategies of HEIs, the activities of both sector and non-sector agencies and government policy.

### SHAPING CURRICULA

*HEIs should form a better understanding of the engagements that are already in place in institutions.* They need to look for effective practice in the wide range of engagements in place in Arts HE and apply a better understanding of how these can be integrated into and

be supported by strategic planning. There needs to be a better understanding of how professional knowledge is developed and shapes the curriculum, including the knowledge brought to the student experience by creative industry practitioners and through work placements. HEIs should look at opportunities to shape staff development and teacher training in the form of the Post-graduate Certificate in Higher Education, focusing on enhancing professional practice knowledge and bringing it to bear on the curriculum.

#### WORKFORCE DEVELOPMENT

*Government, their agencies and HEIs need to be clearer and more articulate about employer engagement to ensure that the full range of the economy and society is included in the initiative.*

All stakeholders need to be better aware of the opportunities and challenges of engaging very small businesses and non-commercial sectors in workforce development with HE. As a key player in the knowledge economy, it is particularly important that creative industry businesses, organisations and individuals are encouraged to participate in workforce development. Sector agencies play a key role in driving up and articulating demand. Non-sector agencies need to be

more engaged in promoting awareness of alternative models for workforce development and in assisting the HE sector in its discussions with government to promote creative industry workforce development.

#### ENHANCING RESEARCH AND KNOWLEDGE TRANSFER

*Teachers, curriculum developers and academic managers in Arts HE need to examine the existing and potential engagements with creative industry in their departments to maximise opportunities for research and knowledge transfer.* Particular opportunities exist for examining how professional knowledge is made explicit and available in the curriculum and how work placements can be optimised not only for students, but also to deliver tangible benefits to employers and other organisations involved in placement projects. The Technology Strategy Board and Research Councils have a role to play in assisting Arts HE in shaping proposals for effective KTPs and research that will benefit HE and creative industries and society and the wider economy.